

The Latest Fashion Fancies

Paris Gown for Cool Days In Summer

WARM gowns for summer weather seem a curious anomaly, but the woman whose ambition is to be always appropriately gowned takes just as much time and thought in choosing smart gowns to wear on cool days in midsummer as she does in selecting those of the thin, transparent fabrics, always associated with the idea of hot weather.

In this age of the world there are, fortunately, so many materials to choose from that there is not the same difficulty as in years gone by, when a warm gown meant of necessity one made of heavy skirt fabric, in reality only suited to winter weather. Now in cloth alone there are so many different weights that there is a wide choice possible, while all light colors are to be had in so many different shades and prices that, without spending a fortune, a woman can be smartly and appropriately gowned.

A touch of color, if the gown be light, is one of the latest fads, although not for one moment is it to be imagined that the one-color fashion has gone out of favor, but a bit of green, red or blue in the hat and a parasol to match are rather a relief after so many all one-color costumes, with every accessory to match.

Light weight, smooth cloth gowns are quite cool enough for summer wear, and these clothes are so easy to fit and so exquisitely soft in texture that they must needs remain in favor for a long time to come. All the different shades in white, from the blue-white to the ivory, are exceedingly smart, and can be made either with coat and skirt and waist to match, or with the coat and skirt and some fancy batiste and lace as embroidered blouse. Serge is also in fashion, but is more on the hard-wear order, for it seems impossible ever to make a serge gown seem elaborate; the material is, even when most expensive, too harsh and rough. For yachting, or, indeed, any out-of-door sport, there is nothing like serge, but it is a fabric that should never be made up otherwise than simply, and braiding or bias bands of taffeta are the only trimmings that look



at all well. The long coat and short skirt, made either in box plaits, in circular shape or nine-gored, is also the best style to choose, and with narrow velvet collar or a collar of the same material as the gown.

Of all the smart white gowns those of light weight cloth trimmed with hands of tulle or Chantilly lace (the real, be it understood), and on the lace any number of tassels, are the most novel. There is no material difference in the general



style, the sleeves, perhaps, a trifle smaller and the skirt rather fuller around the hips, but the general idea is the same that has been in fashion all the spring.

There are not nearly so many black gowns to be seen this summer as last year, but for cool days a black gown always looks very smart. There are many new materials in black this season—heavy velvings, serges, and chevrons, that are made with waist and skirt, and quite elaborate in design, the waist all with the long shoulder seam effect and the sleeves large, but, if made of heavy material, are finished with chiffon, in order to soften what might otherwise be too heavy and cumbersome an appearance. The black and white shepherd plaids have been so

widely copied that they are just a trifle too popular to be really smart, and yet they are so attractive, and, as a general rule, so becoming that even the smartest woman includes one such costume to her summer outfit.

The pleated blouse coat with attached skirt has suddenly come into notice, and now, like the shepherd's plaid gown, is too all pervading a fashion to last, but must needs be ranked among the gowns to be worn on cool days. In the light weights, as well as the light colors, with collar and narrow cuffs of velvet, embroidered in gold or silver, this style of coat always looks well and can be worn with a skirt to match or with a skirt of any other material, only care must be taken that the coat is long enough for it is a great mistake with these coats that have the attached skirts made too short, for when they are too short they are exceedingly unbecoming.

Veiling gowns made up in taffeta silk are quite warm enough to wear on cool days in summer, and foulard and taffeta silks are also quite warm if made up on the right kind of lining. The excessive hot summer of two seasons ago has, however, had the effect of making every woman feel it a great mistake to use any but the thinnest of lawns or India silks for linings, but the French dress-makers have always and still continue to use the heavy linings, even for the thinnest gowns, so now American women include in their wardrobes both kinds of gowns, made with thin and thick linings, respectively. A white taffeta, or, as is the fashion now, a light-colored taffeta silk, is quite warm enough for most of the cool days in summer, and yet a heavy veiling looks warmer. It is no longer fashionable to wear a muslin and lace or lace waist with taffeta coat and skirt, so that a taffeta waist to match must always be included, and the same rule applies to the veiling costumes. In blue, red and purple are some of the newest veiling costumes, made with the three-piece-skirt, waist, and coat—and delightfully smart they are, whether elaborately trimmed or severely plain, so far as skirt and coat are concerned, for the waist always has some trimming to make it fashionable.

Charmingly girlish and becoming to young girls are the light gray homespun and cheviot costumes, with long coat and skirt, but there are also some on the same order made of red or blue serge or light weight rough brown cloth that are, perhaps, rather newer as regards color, all made on the same lines—the long, half-fitting coat and short skirt. Young girls are still permitted the separate waist, and have shirt waists of silk, liberty satin or light weight French flannel of the same shade as the costume or white. Older women are only permitted the pleated waists of silk or chiffon, the same color and make, with fitted and boned linings.

trips, is much less severe in style than last season. The shepherd plaid silks in black and white are particularly modish for this sort of costume. The skirt is made up unlined and the costume is sure to be cool and comfortable. Oftentimes it consists of a three-piece suit, short skirt, shirt waist of the same material, and a separate coat, and it is in this style of costume, quite as well as in the more dressy frocks, that the accessories count. In a smart-looking woollens black and white taffeta three-piece suit the skirt coat has a touch of individuality given it by being trimmed with crescents made of white embroidered silk, and having also a very deep Irish crocheted lace collar. Two long cravat ends also added to the style of the costume. They were tied in loose knots and caught with the silk crescents. The hat worn with this suit was of burnt orange straw with a touch of Irish lace on the brim to match the collar. The only other trimming used was a band of black velvet around the rather high crown, which at the back formed a cascade of loops over the hair.

If you think the summer girl is not partial to the fluffy boa, just ask her to let you take a peep into her big trunks. You will find a whole collection of boas, and no two alike, though the majority of them will have liberty chiffon for their foundations. A simple boa, but one which the summer girl specially likes, because she can wear it with such a variety of gowns and be sure it will harmonize well, is made of two wide accordion-plaited black chiffon frills, edged with coarse white embroidery silk. This forms the neck portion, which is deep enough to fall well over the shoulders. There are two long scarf ends, which are also accordion-plaited, and they are not only edged with the white embroidery silk, but are effectively scattered with big white French knots. The hat which is charming to wear with this boa is a picture shape of accordion-plaited chiffon, with a touch of white introduced by two feather breasts toward the front, and a graceful effect given by a long black ostrich plume, which trails over the brim and falls gracefully over the hair. The summer girl who affects picture hats and fluffy chiffon boas—and what summer girl doesn't?—is sure to wear lace mitts this year. They are no longer old-fashioned, but one of the smart new dress accessories of the moment.



Vogue of the Cameo

THE summer of 1903 promises to revive the fad for cameos. Miniatures have had their vogue, and the cameo came in with the coral, and promises to outlast it. The beautiful creations of the Italian cameo-cutters were the fashion a quarter of a century ago, but it has been many years since they were given a prominent place in the jewel casket of my lady modish.

The heirlooms that were looked upon with about as great a degree of admiration as could be bestowed upon crinolines and other relics of a bygone era generally displayed heads of Minerva, Venus, or Apollo, but the new cameos show the classic features of some one we know—a member of the family or an affianced. Thus the latter-day cameos seek recognition as a portrait. There have been oil, pastel, water color, and miniature portraits, marble and bronze busts, and any number of vagaries in photography, but counterfeit presentations of this kind are distinctly new, extremely attractive, and, it may be added, delightfully expensive.

The work is done either from a photograph or directly from life, and the results, if the features are at all inclined

toward the classic, are most fetching. Some faces, however, are absolutely "impossible," and resemble nothing so much when produced on cameo as the mobile countenance of the rubber head distorted by the street fakir's hands.

The ideal cameo head is the classic Greek type, with regular profile. Strong features count largely, therefore men's faces can be reproduced very effectively as cameos.

Women's Sandals

A FEW sandals for women may still be seen in some fashionable shoe store windows, but the dealers admit that they have little hope of selling them. They were made when the sandal fad started in London last year, in the expectation, if not the hope, that they would be worn by society girls. But the idea did not take, and in the opinion of three or four fashionable dealers questioned it never will.

"How much are they?" asked a woman, pointing to a pair of brown leather sandals exposed in one window.

"Two dollars," was the reply, "but we don't care about selling them. They attract attention. We made them to sell for \$2."

Beauty Touches for Summer Gowns

BEAUTY touches, the summer girl calls her dress accessories this year. And aptly has she named them. For many times they give just the becoming touch which the gown needs. The accessories of many of the summer frocks look as though they had been made and designed in Fairy Land, so exquisite are they. There are filmy scarfs of changing colored chiffons, which are worn as shoulder wraps; there are boas of downy marabout feathers which nestle about the neck in a most captivating manner; there are lace mitts which emphasize the beauty of the hand, and make it possible for the summer girl to wear her flashing, gleaming rings; there are belts and girdles purposely designed to give that new, fetching French curve to the figure, and there are danglers and pendant trimmings in many varieties which all add tremendously to the tout ensemble of the costume.

A gown which illustrates the importance of its accessories is a filmy, fluffy frock of accordion-plaited white chiffon, showing a snowflake dot in embroidered white silk. The gown is trimmed in both black and white Chantilly lace medallions, and every little detail of its fashioning is artistic. Take the sleeve, for instance, which, by the way, this year is the most important part of every summer gown. It is a filmy, double sleeve, the undersleeve is in the mousquetaire style, made of chiffon, with a deep, close-fitting cuff of lace appliques. Over this is a flowing lily-shaped sleeve of the accordion-plaited chiffon edged with white lace and decorated with applied medallions of black Chantilly. The waist is made with the long shoulder effect produced by a very deep lace yoke. The fullness of the upper part of the sleeve is confined to the arm by a novel lattice trimming of narrow black velvet ribbon studded with the tiniest of pearl buttons.

A fairy-like accessory of the gown is a scarf of black chiffon fastened to the left side of the corsage by a fluffy choux of chiffon from which fall two long floating ends, which here and there are tied in loose knots. The girdle belt also adds a touch of charm to the gown by means of the Rosalind adjuster, which gives length and slenderness to the waistline. It is made of soft white satin taffeta laid in folds and shaped like a girdle in front. At the back it ties in a full, loose four-in-hand with two very long cash ends. This gown has just the correct touch of black to give it distinction. A hat worn with it designed purposely to match it is a big picture hat of foamy folds of white chiffon, trimmed with an extremely long white ostrich plume, which falls gracefully over the brim at the left side until it rests on her hair. Then, there is a parasol to complete the effect, which is made of white silk chiffon frills and many rows of fagoting.

Even the shirt waist suit this year depends much for its smartness upon the accessories worn with it. The belt, stock, and hat are always selected with the greatest care, and with the idea of carrying out the same color scheme. Then, there is the veil, which this year invariably matches the belt in color. The scarlet belt is much in fashion this year, which has the happy faculty of looking well with a great number of gowns.

An unusually smart looking shirt waist suit seen recently, which was worn with a scarlet belt, was of white Steillenne trimmed with a narrow braid and many French knots in black and scarlet. The belt, which was worn over a Rosalind adjuster, gave a pretty French curve to the figure. It was fastened in front with an exquisite gunmetal buckle studded with fresh water pearls. The braiding and French knots trimmed the skirt in a band which in front formed a deep V. The skirt was made gracefully long and finished at the bottom with a wide velvet binding.

The traveling gown, this year, for short



How to Save Money on Gloves

THERE are many ways in which, by careful buying and proper care, the woman of today may save a considerable portion of the money which she now finds it necessary to spend for new gloves.

In purchasing gloves, the first object, of course, must be to secure a perfect fit. It does not always follow that because you wear a glove of a certain number, any glove which may be stamped with the same number will fit just as well. The fingers of people,

as well as the fingers of gloves, vary in length and circumference. Great care should be taken to buy gloves of the right dimensions.

If a glove is of the right size and cut, much of its subsequent tractability depends upon the way it is first put on.

It should be perfectly adjusted to the hand, with every seam straight and true, each finger pushed down to its proper place, and the whole fitted smoothly and carefully. This will require a little time, but it will be time well invested.

